F
791
P3
v.10
no.10

El Palacio

Published by the Museum of New Mexico and the School of American Research

A Semi-Monthly Review of the Arts and Sciences in the American Southwest.

Sent free to Members of the New Mexico Archaeological Society and the Santa Fe Society of the Archaeological Institute.

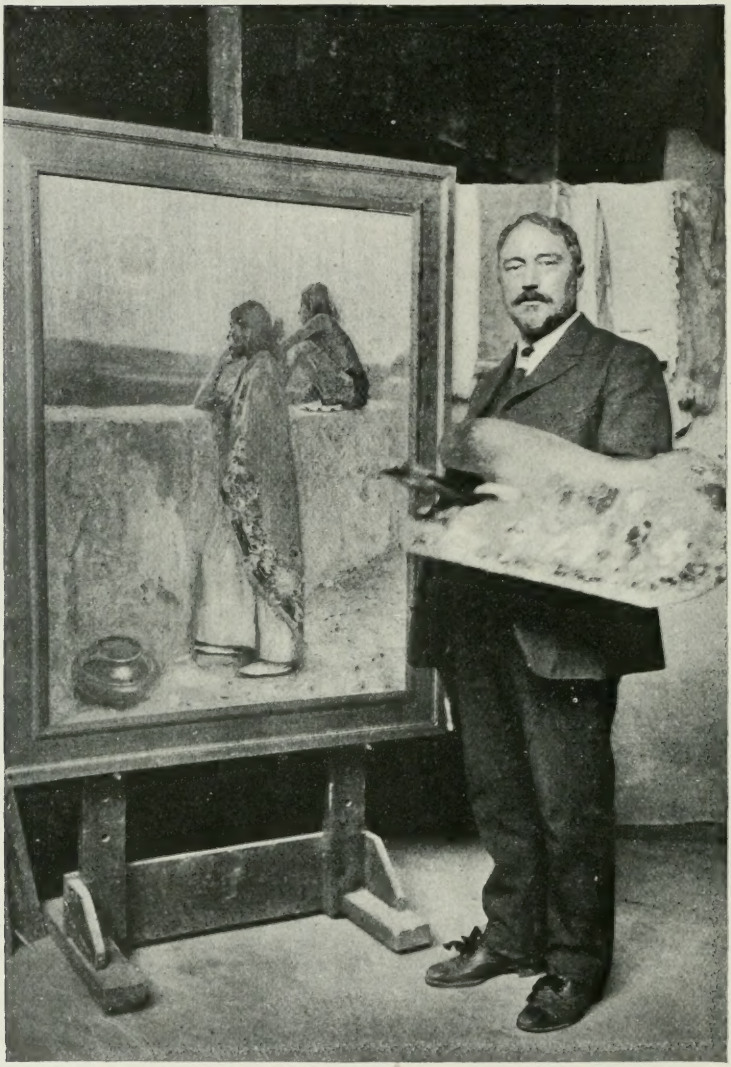
Acceptance for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 16, 1918.

Vol. X. APRIL 15, 1921. No. 10.

(Courtesy of the American Magazine of Art)

THE APACHE WATER BOTTLE

E. Irving Couse



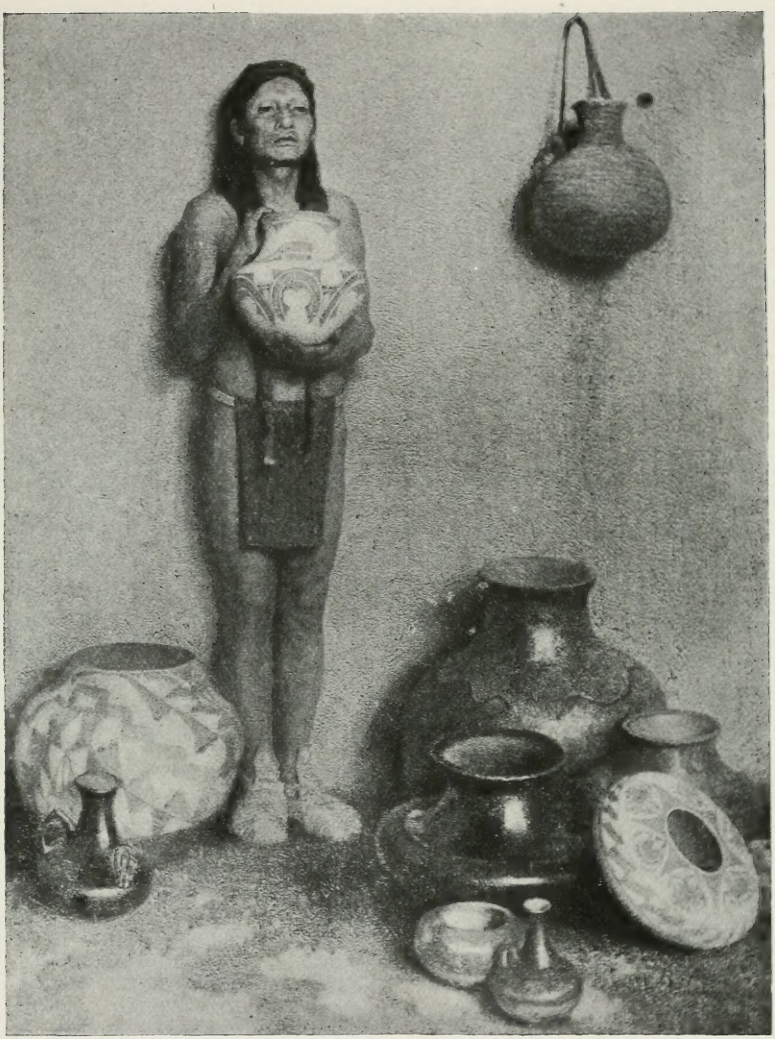
(Courtesy of the American Magazine of Art)

E. Irving Couse in his Studio at Taos, New Mexico

A PAINTER OF PUEBLO INDIANS

By Rose Henderson

IT would be impossible to estimate just how much of the growing popular interest in the Pueblo Indians of New Mexico and Arizona is due to the work of the American artists who are painting these picturesque types and discovering for the American public new and appealing characteristics of Indian culture. But it is obvious that the work of these painters has had a tremendous influence in distin-

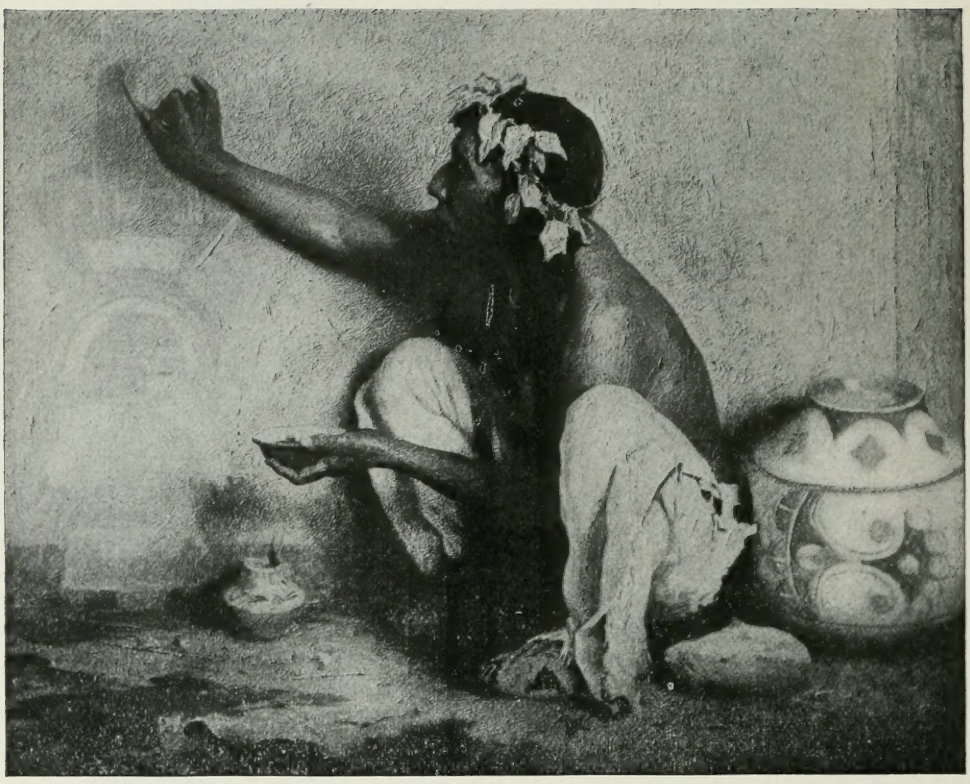


(Courtesy of the American Magazine of Art)

The Pottery Vendor

E. Irving Couse

guishing the Red man for traits other than his barbarous ingenuity as a fighter of intruding settlers who had unceremoniously taken possession of his ancestral garden patches and hunting grounds. Of these painters there is probably none better known, the country over, than E. Irving Couse, M. A., whose pictures are found in both private and public collections all the way from the Metropolitan Museum to Santa Barbara, Cal., and who has become practically ineligible as a competitor



(Courtesy of the American Magazine of Art)

Katchina Painter

E. Irving Couse

in annual contests because he has been awarded most of the important prizes offered.

The Indian which Mr. Couse presents is neither the rampant warrior nor the crushed and apologetic being who is sometimes visualized as the true type of this "vanishing race." Indeed, the Couse paintings represent a group of sturdy primitive people at Taos, New Mexico, who are refusing to vanish with the timorous and apathetic haste which tradition has assigned to them.

In the old walled town of Taos which was a center of population long before the first trader's cabin made a beginning for New York, there are now about 600 Pueblo Indians, living a tranquil, semi-primitive life and enjoying many of the pagan customs of their prehistoric ancestors. The Pueblo Indian being less of a fighter and a wanderer than were the fierce plains tribes has adjusted himself with comparative ease to the restrictions placed upon him by a paternal government. From Mr. Couse's richly colored canvasses he looks out upon the world with much of the ancient mysticism of his kind and little of the pallid abnegation or the fiery vengeance which may also be attributes, but not the sole attributes, of his diverse nature.

(Courtesy of the American Magazine of Art)

A Vision of the Past

E. Irving Couse

For almost twenty years Mr. Couse has painted Taos Indians exclusively and he finds in these primitive community dwellers many things wise and happy and essentially picturesque. Against a softly glowing background of sunlit pueblo walls and green hill slopes a Taos water carrier presents an attractive picture of Indian womanhood. There is something of that world-old grace of youth and graciousness of maturity which must have characterized the first slender maidens who carried the very first shapely water jars away back in the romantic beginning of things, whenever and wherever that was. Her exquisite jar and richly embroidered shawl are specimens of native art which challenge the best of civilized craftsmanship, and convey a sense of the beautiful which has a large place in the lives of these peace

loving savages. For the Pueblo Indian was not primarily a fighter, and he built his walled cities and inaccessible cliff dwellings in order to escape from his warring neighbors. Mr. Couse has chosen to present the peaceful side of Pueblo life, and his paintings have found a wide and appreciative public.

In the highly sophisticated atmosphere of a New York studio these Taos Indians are as sublimely self possessed as in their own rocky canyons or beside their pueblo fires. The paintings dominate the visitor with their glowing, virile figures and silent, sunlit spaces.

The slender, light-trunked aspens of the mountains around Taos form decorative backgrounds for some of Mr. Couse's most poetic paintings. The idyllic quality in nature and in the Indian is a thing which this artist treats understandingly. And he says that the Indian is keeping his racial poetry in spite of his seeming change to some of the more prosaic ways of the white man. Names are full of significance to the Pueblo and suggest his love of the natural phenomena about him. "Rushing Wind," "Flying Eagle," or similar epithets still seem appropriate Indian terms by which to designate a young man even though he may be known in English as Gold Tooth John or Blackfoot Charlie. Mr. Couse who is given to wearing a green sweater and who has a confortable rotundity of figure is called by his Taos models "Green Mountain." Others of the artists are appropriately and unflatteringly named in the descriptive phrasing of the Indian.

Many secret ceremonies are held in the assembly room of the pueblo and marriages which have been solemnized by a Catholic priest are done over in traditional Indian form. Clans are kept distinct and ancient religious rituals are preserved. In externals the Indian is losing many distinctive traits and is of course in danger of abandoning much of his racial craft, his songs, poetry and ceremonies, though artists who appreciate the value and significance of these are making every effort to encourage their preservation.

In his "Katchina Painter," Mr. Couse represents a modern Indian painting on a wall one of the sacred symbols of his ancestors. There is a hint of racial scorn in the mask-like face of the "Pottery Vendor," a straight line against a wall in the midst of his wares, a hint of the sphinx-like reserve which the white man's commercial cunning can not penetrate. Another serene stoic is roasting corn beside a glowing adobe fireplace; another fingers an Apache water bottle as he sits before a collection of painted jars and gods.

There is vigorous personality in all of Couse's work, and you can hardly mistake his individual modeling of the lithe yet massive back and shoulders of a crouching buck. He is fond of these sinewy squatting figures, and the pose is typically Indian. Mr. Couse knows the Pueblo intimately and portrays him with an arresting sureness of touch. In his beautiful Taos home the artist is on the friendliest terms with his models.

Some of the Indians take up painting and do interesting work as long as they stick to the hereditary primitive symbolism. As a realist the Indian painter is a failure. Mr. Couse has in his studio some fine examples of the simple symbolic effects. He says that the Indian is a natural cubist, and often in his paintings he represents a battle field by many prints of horses hoofs and many dots with tails, indicating bullets. This means a "heap big fight," to an Indian. One of these crude drawings with highly simplied but rigidly matter-of-fact horsemen was done by Rain-in the-Face, a famous warrior of the Custer fight.

Mr. Couse's home in Taos has been made from a quaint old Mexican convent and the original architecture has been carefully preserved. A perfect type of the old Spanish doorway with a mission bell in the open belfry admits one to the long L-shaped porch with its vines, hollyhocks and splendid view of the valley and mountains to the east and south. Inviting seats, thick adobe walls,

Indian rugs and pottery and the vast open spaces of sunlit New Mexico make this vine-covered porch an ideal retreat from the drowsy life of the village street beyond the old Spanish doorway. Painting pictures seems the only really appropriate occupation in a place like this.

The charming interior has been kept spacious and Spanish and an especially fine studio is provided where Mr. Couse works for at least six months every year.

The Mexican fireplace is a comfort as well as a decoration for the extremely high altitude of Taos makes a fire welcome even on midsummer evenings. A new terrace and sun dial have been added recently, done by Mexican workmen in the rough adobe finish which corresponds with the whole house. The place was formerly owned by an old scout of Kid Carson's and Mr. Couse bought it from him. It is a low rambling, fascinating structure, in keeping with the old-world atmosphere of the whole village.

Mr. Couse was born at Saginaw, Mich., September 3, 1866. He studied at the Art Institute of Chicago, at the National Academy of Design, New York, at the Academie Julien and Ecole des Beaux Art, Paris. He is a member of the American Water Color Society, the New York Water Color Club, the National Academy of Design and the Taos Society of Artists. He also belongs to the Lotus, the National Arts and the Salmagundi Clubs of New York.

New Mexico Indian Paintings.

Water color drawings by an Indian boy of twenty years, from the San Ildefonso Pueblo of New Mexico, were sent to the Arts Club for its last exhibition of the spring. The paintings were assembled by Alice Corbin Henderson, the Associate Editor of Poetry, who lives in New Mexico. The twenty-five drawings in color were made in the last two years by Awa Tsireh, whose efforts at artistic expression led other young Indians of the neighboring pueblos to follow his example. The subjects relate to the life of the people—"The Corn Dance," "Flute Dance," "Basket Dance," "Buffalo and Pinito" (small pine tree) dance—in the festival spirit, and then came the "Dancers in the War Dance," the "Dog Dance," "Eagle Dance," and pictures of Indian boys on pony and burro. While the drawing and color were crude, it was fundamentally true. The pictures illustrated a primitive point of view, graceful in poetic feeling, and perfectly sincere. The Indian traditions in design were followed, and according to Mrs. Henderson the pictures are a precise presentation of the details of the actual costumes of theIndian dances given from time to time in the pueblos of New Mexico. Even the severest critics felt the sincerity of Awa Tsireh's drawings aware that they were permeated with a feeling that made them more substantial than a passing illustration.—American Magazine of Art.

LIGHT

I WANT to meet a man, in the flesh, and the spirit, on canvass, and in light,
Who can focus big things simply, finely, indoors and out of doors:
Looking out through rainbow bridges in both eyes to forms between symbols and photographs.
One who can draw and color, and is not afraid of things as they look to you and me;
Fitted today to translate and transfigure Godhood camouflaged in the commonplace.

One who can feel life growing before him from dawn through to after midnight;
Round the year, year after year, in the open, on the mountains, on the sea;
Who gets the strong sense of the tides and the towering tidal wave of it;
Filtering in slowly, filling stale levels, triumphing suddenly past tragedy;

To something above us and beyond; pregnant seconds, beating blood in vivid hearts,
Little rivers, dripping pollen, star tides, stream to; colored water spores, microbes, electrons; of light that is life, moving on.

One who can see this at last in his pictures he makes mirrors
Of the life he has lived, that his fathers lived, over and over again;
Wave after wave of the blood that bred him, unreeling new living round the world;
Spiraling steadily through space, lifting and sagging, and lifting again;
Wave after wave, breath after breath, of light and strong living through cadenced generations;
Latin or Nordic, or both blended together: I am waiting and watching for him.

One who is primitive and modern together, bred true to tribe, and master of his tools;
Who can paint in any weather through new lenses and lights, projecting tropic noons
Past midnight in a studio in a side street or slum in Manhattan or Chicago;
Who may make photographs the framework of a portrait, a landscape or a seascape,
Ground plans and blue prints he builds with, architects details he transfers to his purposes,
Meshes of the net he knots, backings for his pattern to take nature in.

One who can see and feel the ego that impels him training to modern team play,
Maturing, correcting self expressing today like his work of ten years ago.
Impression follows impression, some register, some fail; he goes on with them;
Till a portrait in his last manner is neither a satire, a vivisection nor a riot of drugged or simpering excess.
He and his sitter are partners in men's doubles in a game worth playing; they collaborate.
He and his landscape are a look through a clean open window to wider worlds, that a child or a seer can get away through.

One who can feel this world growing with him, though he never composes
The intimate drama, the tormented verities of modern living since the war and before.
One who fights on for a lifetime, for neither money nor fame, for the right to say his say;
Who sticks to his job like a Marine at the Marne. seeing nature and man's salients with the eyes of sharpshooters,
Hunters, trackers, scouts on trodden trails we go treading again, some of us,
Out where the West begins; in North Woods of the man's sized country we emerged from;
One who can live like a pioneer, with his wife or without, stalking stubborn success; and die seeking it.

If I find him, I will not hoard him, exploit him, sell him to dealers and dilettantes.
I will treat him like a coming quarterback, passing a ball and a sun of light to busy people unconsciously calling for him;
Neither to the mob who are blind, nor to critics who are cold, nor to the elite self-elected and unspeakable;
But to men and women like himself who play the game, and collect what they need in time taken out.
I will tell them about him till they grow to know through him no nation like ours can go on living
Without some sensual portrayal of its spirit toward truth by its poets in painting as well as words.
He may be light struck in any sudden development; life breeds more like him—here —if we have Light in us.

John Curtis Underwood. Tabo Alto. 3-4-21

PREHISTORIC STUDY IN FRANCE

THE Archaeological Institute of America has established schools of study at Athens, at Rome, at Jerusalem and at Santa Fe, New Mexico; and it has now been decided by the same society, in affiliation with the American Anthropological Association, to establish a foundation for Prehistoric Study in France. The impetus towards this action and the inspiration underlying it came from Dr. Henri-Martin, of Paris, a surgeon, mobilized during the war, and an anthropologist of great reputation; he is known especially for his painstaking excavations at the Mousterian site of La Quina, near Angouleme, and for the discovery there in 1911 of a skull, contemporary with the deposit with which it was found, and of pure Mousterian age. He offered to American students on his own initiative and freely some of his own land, for excavation adjoining the site where the skull was found. Acting on this generosity, a joint committee of the two scientific societies took the matter in hand, enlarged it somewhat, obtained the cordial sympathy o the leading French anthropologists, and raised the first year's budget of 21,000 francs. After their report was made, a permanent governing board from the two societies was appointed at the Christmas meetings of 1920. This board is composed as follows: for the Anthropological Association, George Grant MacCurdy, Nels C. Nelson, Charles Peabody; for the Archaeological Institute, William N. Bates, George H. Chase, Wallace N. Stearns.

The privileges which a student will have here besides his duties of travel and study in Paris and the Provinces for a large part of the year, will be threefold, at the site of the excavation itself; the benefit of getting down in the dirt himself and pulling out his own specimens: the advantages of a detailed and very intens ve study of specimens on the ground, aided by the fine laboratory at La Quina of Dr. Henri-Martin; and the chance of a comparative study in Prehistoric Archaeology, showing how often the same needs and the same materials on the two sides of the Atlantic, brought forth identity of implement. It is hoped that many students may apply; there is even question of admitting workers for the summer only; they would get at least the benefit of excavation.

At a meeting of the Governing Board held in New York, February 3d, 1921, Professor George Grant MacCurdy of Yale was elected first Director of the Foundation. Dr. Charles Peabody is Chairman of the Board and for the present will also serve as Treasurer. The year's work will open at La Quina (Charente) on July 1st. After a stay of three months at La Quina, there will be excursions in the Dordogne, the French Pyrenees and to the Grimaldi caves near Mentone. The winter term will be held in Paris; and the work of the spring term will include excursions to the important Chellean and Acheulian stations of the Somme valley, to neolithic sites of the Marne or other suitable locality, and to Brittany for a study of megalithic monuments. Students may enroll for an entire year or for any part thereof. Those who contemplate entering for either the year or the first term, should communicate immediately with the Director, at Yale University Museum, New Haven, Connecticut, or with Dr. C. Peabody, Peabody Museum, Cambridge, Massachusetts. One Foundation scholarship of the value of 2,000 francs is available for the first year. The special qualifications of the applicant, together with references should accompany each application. The Foundation is open to both men and women students. The address of the Director after June 15th will be care of Guaranty Trust Company, Paris.—American Journal of Archaeology.

IT IS WRITTEN

American Journal of Archaeology.

The first number of the American Journal of Archaeology for the current year is at hand. Dr. David M. Robinson of Johns Hopkins University, who has lectured in Santa Fe, contributes the leading article, "A Cylix in the Style of Duris," being descriptive and analytic of a cylix in the museum at Baltimore. The article is well illustrated. Rhys Carpenter of Bryn Mawr reviews and criticises Jay Hambridge's treatise "Dynamic Symmetry: the Greek Vase." "Roman Cooking Utensils in the Royal Ontario Museum of Archaeology," is a paper read by Miss Cornelia G. Harcum of Toronto at the annual meeting of the Archaeological Institute at Pittsburg in December 1919. Of much interest to architects is an illustrated essay by Leicester Bodine Holland of Philadelphia on "Transformations of the Classic Pediment in Romanesque Architecture."

Art and Archaeology.

Attractive indeed is the April number of "Art and Archaeology." In typography and illustration it delights those who admire beautiful workmanship. The text is as noteworthy as it is interesting, the place of honor being given to an illustrated article by Guido Calza of Rome on "The memorials of Rome in the Italian Colonies." George Horton writes about "Smyrna: The Infidel City" charmingly illustrated. Frank Owen Payne is the author of "The Angel in American Sculpture" while Clara S. Streeter tells about "Tusculum, and the Villa of Cicero." In "Current Notes and Comments" Goffredo Bendinelli, Inspector of the Government Excavations at Rome, tells about the recent discovery in Rome of an underground tomb with important fresco decorations, there being three photographic reproductions of considerable excellence. Another item is given to a synopsis of the work of the School of American Research and the Museum of New Mexico in the Chaco Canon last summer.

ARCHAEOLOGY AND HISTORY

Recent Discoveries in Italy.

The London Times publishes a review by Thomas Ashby of archaeological research in Italy during the past year. In Rome, it has been shown that the round reliefs on the Arch of Constantine belong to the period of Hadrian. Remains of the Porticus Octavius, erected by Cnaeus Octavius a little after 168 B. C., and restored by Augustus, have been discovered in the Piazza S. Nicola a Cesarini. A subterranean tomb with paintings of the second century A. D., including one of a walled city, has been found in the Viale Manzoni. At Veii the temple in which the now well known terra cotta figures were discovered has been more thoroughly investigated. It had three cellae, and north of it was an open tank supplied from a spring which probably had special sanctity or healing qualities. The terra cotta figures are probably from a group of four, representing the stealing by Heracles of a stag sacred to Apollo, with Hermes and another figure (Artemis?) as spectators. The great storehouse at Ostia described by Dr. Ashby in his report of 1919, has been more thoroughly investigated and other storehouses discovered. Another Mithraem (the fifth at Ostia) has been found. A large hall near the so-called Temple of Vulcan was probably an Augusteum. A courtyard, an adjoining peristyle and a semicircular building of late date, originally excavated in the time of Pius VII, have been reexcavated. Investigations at Ostia have thrown new light on Roman domestic architecture. The common type of house at Ostia resembles the modern apartment house more than the typically Pompeian house. At Tivoli the ancient mensa ponderaria, dedicated by Varenus Diphilus, a freedman, has been found; and an adjoining

hall dedicated by the same man. At Hadrian's Villa remains north of the so-called Poikile has been identified as baths. The villa of Domitian at Castelgondolfo has been studied by Lugli. It includes a little-known private theatre in which there are fragments of fine stucco relief. A curious marble relief with Egyptian scenes was in a tomb near Albano. At Arezzo part of the brick city wall described by Vitruvius has been found. Its date is the last quarter of the fourth century B. C. or later; it was destroyed not later than 81 B. C. Prehistoric flints and pottery have been found in caves and rock shelters in the region of Falerii, and seem to date from the Mousterian period. At Pompeii work continues along the line of the Strada dell' Abbondanza. Funds have been allocated for the excavation of Herculaneum.

MUSEUMS AND GALLERIES

Los Angeles County Museun.

After canvassing the field thoroughly for some months, the Board of Governors of the Los Angeles Museum of History, Science, and Art, and the Otis Art Institute announce the appointment of Professor William Alanson Bryan, ormerly with the Bishop Museum in Honolulu, to the position of Director.

Gifts to Library.

John Curtis Underwood has presented to the Museum Library sixty-eight volumes of war-books, western fiction, and poetry. The Santa Fe New Mexican Publishing Corporation has placed on the shelves of the Museum, bound volumes of its daily and other publications for the past 40 years, so that with the older files in the Historical Society Library and files already in the possession of the Museum, there are now available fairly comp ete files of Santa Fe periodicals for more than fifty years.

Field Museum.

The new Field Museum, Chicago, will be opened to the public on May 3. David Charles Davies has just been appointed director succeeding Dr. Frederick Skiff. Mr. Davies had been assistant to Dr. Skiff for 27 years.

Museum of Palaeontology.

The University of California has organized a museum of palaeontology, a gift of $8,000 a year for a period of years together with the State appropriation to the University, making it possible to establish this agency for research in palaeontology and historical geology Dr. Bruce L. Clark has been named director.

Collection of Mollusks.

The Museum of Natural History of the University of Illinois, a state institution, has been presented with the collection of 200,000 and more mollusk specimens including 113 new species and five new genera and sub-genera collected by the late Anson A. Hinckley. The Museum has also received as a gift from the estate of the late Dr. W. A. Nason, the Nason collection of 50,000 insects, 10,000 mollusks and 2,000 plants.

Borrowdale and Otero Collections.

In the Palace of the Governors have been installed the Borrowdale Collection of edged and fire weapons and also part of the Mrs. Otero collection of Indian baskets and pottery. The Borrowdale collection has been exhaustively catalogued by Mr. Fayette S. Curtis of Los Alamos Ranch School. The catalogue will be printed as a bulletin by the Museum press.

PARKS AND MONUMENTS

Protecting El Morro.

Evon Z. Vogt, a member of the New Maxico Archaeological Society for

years, and who is custodian of El Morro National Monument near Zuni, writes that two employees of the Indian Service disregarded the warning signs at Inscription Rock and carved their names within "four inches of the famous inscription of Govonor Manuel de Silva Nieto" dated 1629. Mr. Vogt sent photographs showing the disfigurement to the National Parks Service at Washington D. C., which started an investigation as the result of which the disfigurement has been erased by rubbing with a stone. The following letter was sent each of the employees of the Indian Service by Arno B. Cammerer, assistant director of the National Park Service:

Dear Sir: I have just returned from an inspection trip to the El Morro National Monument, otherwise called Inscription Rock, near Ramah, New Mexico, one of our most treasured historical possessions in that it contains old historical inscriptions carved by the Spaniards hundreds of years ago. These carvings are protected from injury under the provisions of the American Antiquities Act, which provides that any person who shall injure any historic or prehistoric ruin or monument, or any object of antiquity situated on lands owned or controlled by the government of the United States without the permission of the Secretary of the Interior shall, upon conviction, be fined not more than $500 or be imprisoned for a period of not more than ninety days, or shall suffer both fine and imprisonment in the discretion of the court.

It is the purpose of the National Park Service to prosecute all persons who injure this monument by carving their names on this rock alongside the old inscriptions. Warning notices were long ago posted to this effect, and yet I find the list of vandals who have desecrated the monument by carving their names is a long one. I regret to say that careful investigation conclusively shows that you and companion of the Red Lake Indian School at Red Lake, Minnesota, carved your names above the Silva de Nieto inscription of 1629. I not only saw these inscriptions myself, but we have photographs of them here; furthermore, we have the evidence collected regarding the finding of these engraved names shortly after you visited that area.

Perhaps, the only thing we can do to remedy this desecration will be to have these inscriptions erased by an expert, which will be rather an expensive process because of the distance from places where expert stone carvers can be secured.

Before taking this matter up with the Department of Justice, I will be glad to hear whether you have anything to say in extenuation of this occurrence, or any other statement you wish to make on your behalf.

THE WORLD WAR

History of Eighty-Ninth Division.

To the War Library of the Museum has been added a presentation copy of the History of the Eighty-Ninth Division, in which so many New Mexico world war veterans saw their hardest fighting. The history is by George H. English, Jr., is attractively printed, illustrated and bound and its more than 500 pages give a detailed story of the division from the time it was organized in September and October 1917, until the day, May 19, 1919, when the last unit sailed for home from Rotterdam. New Mexico had something like 325 men in the division. Corporal Augustin Martinez, of Turley, was one of the men who received the Distinguished Service Cross and was also awarded the Croix de Guerre by the French. Citations were awarded Corporal Jose A. Pino of Santa Fe, and David A. Reavis of Roswell, while among the dead in this division were: Harvey P. Ackerman of Las Cruces; Reginald Baird of Ochoa; Thomas J. Blakeney of Hope; Royal C. Boehrig of

Hanover; Manuel Chavez of Las Vegas; Jesse R. Cross of Estancia; Viterbos Gallegos of Central; Atanacio Garcia of Albuquerque; Frederick Gandert of Holman; Wesley E. Griffith of Dedman; Clarence G. Kepple of Artesia; Samuel A. Kuykendall of Carlsbad; Agapito Madrid of Arroyo Seco; Jose E. Madrid of Rio Arriba county; Margarito Varela of Alcalde; Alejandro Martinez of East Las Vegas; Luther T. McKnight of Jenkins; Philip B. Montoya of Las Vegas; Manuel Salazar of Rosa; Salomon Sanchez of Raton; Harry M. Silcott of Hachita; Juan B. Tafoya of Truchas; Silas Tafoya of Dixon; Procopio Varela of Las Vegas; Leon B. Vaughn of Raton; Van O. Wilhoit of Knowles; while Arturo Montoya of Roy, was reported missing in action. Among the men severely wounded were: Alberto Aguirre of Rodey; Santiago Alvarez of Salem; William Campbell of Rocky Arroyo; Charles M. Card of Santa Rita; Robert E. Carr of Tularosa; Thomas A. Chaney of Lordsburg: Harlan O. Clark of Cuates; Wesley P. Cornell of Dawson; Robert E. Cox of Lovington; Clarence S. Cresswell of Corrumpa, who died of his wounds; Carlos Gonzales of San Lorenzo; Jose C. Gonzales of Wagon Mound; Tobias Gonzales of Pintada; James H. Goodsell of Las Vegas; Thomas A. Grenfell of Silver City; Benjamin O. Hennessy of Caprock; Eduardo G. Kain of Las Vegas; Jose B. Lopez of Penasco; Manuel Manzanares of Wagon Mound; Alejandro Medina of Taos; Joe B. Miller of Santa Fe; Pedro A. Mondragon of Raton; Juan H. Olguin of Mora; Benedicto Otero of Los Lunas; Paul A. Roach of Hill; Adolfo B. Rodrigo of Albuquerque; William T. Santo of Hope; Andres Savedra of Polvadera; Harmon W. Shannon of Seneca; Robert S. Smith of Pasamonte; Peter T. Sweet, Melrose; Felimon Tortes, Black Lake; Juan A. Ulibarri, Tierra Amarilla; Alige Urioste, Villanueva; Conrado Lucero, Las Vegas. Among those gassed were: Jose B. Archuleta, Turley; Abe Cawyer, Mule Creek; Jose Cervantes, Old Albuquerque; Eduardo Chavez, Albuquerque; Jose R. Espinosa, Albuquerque; Pedro Fresquez, Tularosa; Eduardo Gallegos, Kelly; Fidel Gallegos, Colonias; Calvin H. Hare, Carrizozo; Venceslao Lujan, White Oaks; Augustin Martinez, Turley; Prudencio Martinez, Chimayo; Tiodoro Padilla, Quemado; Nasario Ribera, Santa Fe; Solomon Sedillo, San Jose; Esmel Tenorio, Albuquerque; Anastacio Trujillo, Belen; and Cristobal Zamora, Lincoln. In addition 26 New Mexicans were reported slightly wounded.

ACKNOWLEDGMENTS

Dues Paid during March.

Santa Fe Society.

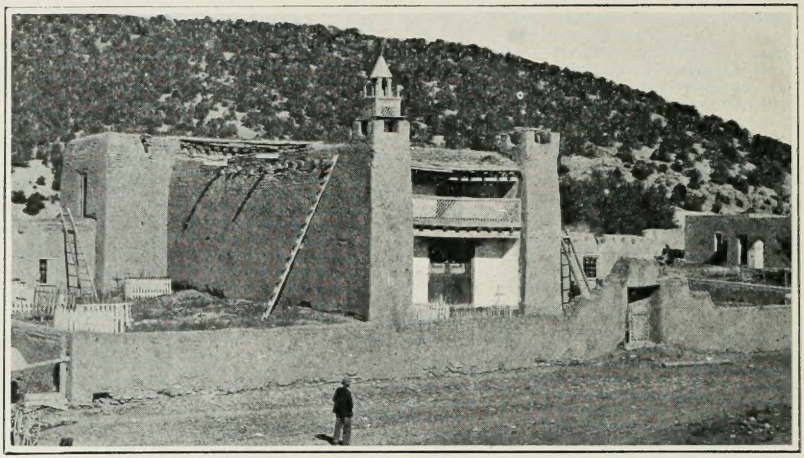
Max Nordhaus, C. N. Blackwell, Roberts Walker, Mary Ellen Wood, Mrs Louis Huning, Mrs. Lydia J. Trowbridge, Mrs. J. B. Lamy, Prof. Byron Cummings, A. J. Abbott, Mary R. VanStone, Mrs. John W. Poe.

Associate Members.

Mrs. B. H. Bassett, Herbert W. Yeo, T. G. Rodgers, Miss Caroline M. Crosby, Mitchell Dawson, Gertrude Ely, E. S. Stover.

New Mexico Society.

Bess Reed Peacock, Dr. W. T. Brown, Mrs. Laura J. Edwards, Dr. and Mrs. T. B. Lyon, Rev. Fridolin Schuster, Florence Welsh, Paul B. Albright, J. R. De Motte, Mrs. Albert Gusdorf, Mrs. Geo. S. Valliant, Herbert I. Priestley, H. S. Poley, Vera Amick, W. C. Roberts, Elsie K. Craige, F. S. Bigler, Mrs. W. T. Thornton, Mrs. J. P. Victory, Arthur M. Strong, Mrs. C. W. Hough, Sioux Falls Public Library, Miss A. C. Van Horn, Ernest P. Steinhauer, Herbert D. Field, Mrs. Anne F. Johnson, Edwin D. Peter, Benjamin M. Read, Dr. M. F. Desmarais, Dr. Frederick Tice, Mary E. Dissette, Maud L. Hurt.



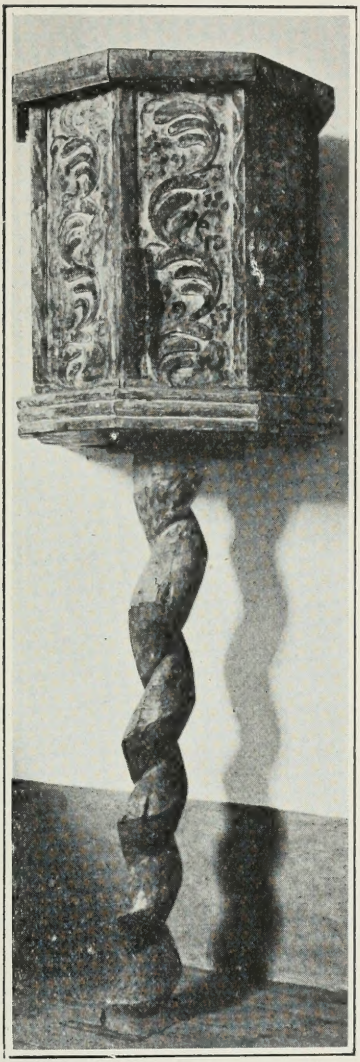
The Church at Trampas

NEW MEXICO MISSION ARCHITECTURE

AS the members of our societies already know, several of the Franciscan brothers and secular priests of the Roman Catholic Church have shown a commendable interest in the preservation—and where necessary in the restoration—of the original architecture of the churches in their fields. The most recent case of effort in this line is that which has been inaugurated by the Rev. Peter Kuppers of Penasco, whose field includes twelve communities from Embudo and Rinconada on the Rio Grande to Tres Ritos far back in the mountains north of Truchas Peak, and from Picuris Pueblo on the north to Ojo Sarco on the south. It is a country where level stretches are unknown, where one is going either "up hill or down dale," but the cresting of every hill affords new vistas of delight. Between the traveler and each succeeding range lies another peaceful, cultivated valley. The eastern horizon is ever the snow-clad Truchas mountains, bounding with their whiteness the vast undulating green of pine forest and making more vivid the azure skies above, while occasionally one catches a vista of a hundred miles and more across the Rio Grande valley to mountain ranges fading in the distance. In the springtime it is a land of enchantment but it takes little effort of the imagination to realize that it must be a strenuous parish in bad weather.

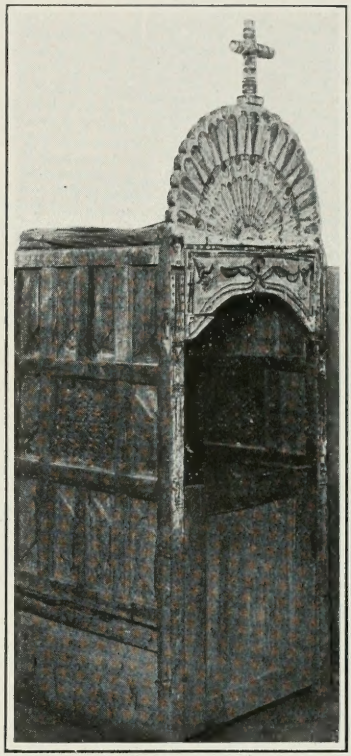
Most of the churches in the Penasco parish are what might be looked for in small, mountain communites. Several have been more or less altered by the application of corrugated iron and sheet tin, the one of most distressing exterior being the church in Penasco itself. Under Father Kuppers's predecessor this church was changed into a pseudo-Greek style, the duplicate of which, let us hope, could not be found in any quarter of the globe. Yet the interior of this same church is in good taste and really beautiful.

For the beauty of the old New Mexico missions, however, one should drop over into the next little valley to the north where lies the ancient pueblo of Picuris, first ministered to by a Franciscan fraile in Onate's time and where, in a cumberous chest of hand-hewn timber are still



Pulpit at Trampas

kept the threadbare vestments in brocade and silk and lace of times long past; and perhaps you will be allowed to leave over the parish records of two centuries ago. The old paintings of the reredos, the hand carved furniture, and the architectural details in this church, or in that of El Valle



Confessional at Trampas

de San Miguel, or in the church at Las Trampas are rich compensation for the fatigues of a journey into that country.

The roof of the church in Las Trampas is in needs of repairs, and at Father Kuppers's request several members of the Museum staff made a two days trip this month to advise with him how best to repair the roof and at the same time preserve the architectural beauty of the building. Where it would cost $1,000 or $1,200 to put on a disfiguring iron roof, it was found that the balcony and bell-tower could be restored to their original form and a tar and gravel roof good for twenty years, put on for approximately a quarter of that amount.

While thus preserving the original beauty of his churches, Father Kuppers is

Interior of Church at Trampas

planning also to use the New Mexico Mission style for the new church which is to be built at Embudo. What he is doing in his parish, the Rev. Fridolin Schuster is doing at Laguna and Acoma; and the same thing can be done at Cia and anywhere else in New Mexico as occasion arises.